S. H. ERVIN MUSEUM AND ART GALLERY

CONRAD MARTENS

CENTENARY EXHIBITION

24th MAY – 23rd JULY, 1978

Above: Darling Harbour from Berry's Bay.
Catalogue No. 68

Front Cover: Residence of A. B. Sparke, Tempe House, N.S.W. 1838.
Catalogue No. 27

CONRAD MARTENS

1801 – 1878

S. H. ERVIN MUSEUM AND ART GALLERY

THE NATIONAL TRUST OF AUSTRALIA
(New South Wales)

OBSERVATORY HILL, SYDNEY 2000
Telephone: 27 5374

Above:
View from Neutral Bay — The Breaking of the Storm. 1850.
Catalogue No. 56

CONRAD MARTENS

INTRODUCTION BY JOCELYN GRAY

CONRAD MARTENS was born in London in 1801, the youngest of the three sons of a German merchant and his Kentish wife. Both of Conrad's brothers were artists. The older, Henry, became known for his paintings of 'battle' scenes, and the younger, John William, was a landscape painter and topographer. Conrad Martens is known to have studied the art of watercolour under a popular master of the time, A. V. Copley Fielding, and to have made copies after Thomas Girtin, J. M. W. Turner and other English watercolour artists.

Martens' English sketchbooks (the earliest extant of which dates from 1827) indicate that he made many sketching tours in the southern and south-western counties. He drew coastal scenes with fishing boats; inland he sketched woodland views, the picturesque architecture of cottages, ruined keeps and gateways, the ivy-clad churches. In these drawings he used pencil, and occasionally black chalk and white chalk to show the play of light and shadow across surfaces, and employed a clear contour line of great delicacy.

Martens left England, probably early in 1833, to sail for India via the Americas, but changed his plans when the ship reached Rio. He accepted the opportunity of working as topographical draughtsman with a scientific survey of the South American coast that entailed a journey south from Montevideo, through the Straits of Magellan, and north as far as Valparaiso. At Valparaiso in October 1834 he left the survey ship *Beagle* and journeyed to Sydney via Tahiti and New Zealand. Martens arrived in Sydney in April 1835 and made that town his home for the rest of his days.

By the end of his first year in New South Wales, Martens had received commissions to paint harbour views, inland and mountain scenes, and studies of country houses from the Colony's most influential patrons. These included the Macarthur family, Governor Bourke (who not only ordered paintings for himself but was presented with a 'Martens' prior to his departure from the Colony); Sir Alexander McLeay, Colonial Secretary from 1825 to 1835 and 'Father of Zoology' in New South Wales; Sir Francis Forbes, the first Chief Justice of the Colony; and the explorer Major Sir Thomas Mitchell, Surveyor-General for New South Wales, who was an amateur painter. The ladies of the Colony found this new artist, fresh from his interesting travels, a welcome guest; for Martens in a sketchbook covering the years 1835-6, noted

'Promised a drawing for Mrs. Mitchell's album – ditto for Mrs. King'

Martens' letter of introduction to Phillip Parker King, eldest son of Australia's third Governor, provided the artist with an enviable entree to Colonial society. Throughout Martens' career the elite of Colonial society were his friends and supporters.

A large number of those commissioning Martens' early Australian pictures intended to take or send them back to England. The range of subjects – harbour views, views of Port Jackson, fine mansions in their estate settings, and mountain and bushland scenes which made up Martens' earliest commissioned works – did not alter very much through the years of his professional life. He did, however, draw and paint some interesting 'cavern' interiors in the early 1840s, including one commissioned by William Wentworth in 1843. He returned to the 'cave' theme in the early 1870s. See *Wombeyan Caves 1872* (Cat. No 128).

Martens' work was always well received in the Colony, although, in the economic slump of the 1840s, he found it difficult to sell paintings. In 1847 he was ranked 'Our First Landscape Painter' in Baker's *Heads of the People*

(Vol. 1 No 20, August 28th, 1847) over the other view-painters in Sydney at the time, including John Skinner Prout, Frederick Garling and Oswald Brierly.

Martens sketched and travelled widely in New South Wales. He also made an excursion to what is now Queensland in 1851. In October 1863 he became Assistant Parliamentary Librarian at a salary of £300 a year, a position having very little of either status or responsibility. Despite this occupation and uncertain health, however, Martens continued to paint and fulfilled commissions until shortly before his death in August 1878. In the last decade of his life he was still discovering new grandeurs for his pencil and brush in the Blue Mountains of New South Wales, and there is no indication of staleness or failing sensibility in the works of this period. See *The Falls, Quarrooilli* (Cat. No 132. Illustrated inside back cover).

In November 1872 Martens was commissioned by the Victorian National Gallery to paint a landscape for the public collection. The picture, completed in 1873, was a watercolour view of Apsley Falls, and in 1874 he painted a different aspect of the same subject for the Trustees of what was to be the Art Gallery of New South Wales. Martens' watercolour was its first acquisition, at a cost of £50. A few months prior to his death in 1878 Martens wrote to a friend that he had 'carried off the Gold, Silver and Bronze medals given by the New South Wales Academy of Fine Arts', but added that the Academy was 'badly managed, however.'

Martens' obituary, published in the *Australian Town and Country Journal* 24th August, 1878, noted that he had 'passed away, respected by all who knew him, and with his talents recognised by all who are capable of forming a judgment on art subjects.'

The charming watercolour *Exmouth, Devon 1828* (Cat. No 2. Illustrated page 5) shows us that even before 1833, the date of his departure from England, Martens was interested in making 'picturesque views' in the fashionable manner of J. M. W. Turner, David Cox, John Varley and others. The 'view' is obvious enough: the delicately represented townscape in the middle distance and the low hills beyond. The 'picturesque aspect' is the way in which the view is framed by trees of indeterminate species silhouetted, Turner fashion, against a luminous sky, linked by a band of lower vegetation with a depth of tone which contrasts strongly with the light-filled foreground, and the sun-splashed grazing sheep. The frame of trees and other vegetation, and the animals, are a studio-devised embellishment added to the straightforward factual information of the townscape. In this conjunction of the tonally contrasting decorative framing foreground with the topographical middle and far distance is to be found the basic format of Conrad Martens' Australian art.

The same format can be seen in *Darling Harbour from Berry's Bay* (Cat. No 68. Illustrated inside front cover) and in this instance the framing device has been appropriately contrived from a stony platform, the boulders of which provide the small bright area of foreground lighting to contrast with the dark-toned zone of middle vegetation. In the Claudian *Residence of A. B. Sparke, Tempe House, Tempe, N.S.W. 1838* (Cat. No 27. Illustrated front cover), the device occurs again with that distinguishing feature that separates all of Martens' Australian work from his English views: the vegetation in the foreground has been precisely specified so that we can recognise angophora, banksia, and river oak. See also *Crow's Nest House* (Cat. No 71. Illustrated page 11) where the left-hand group of gums again depict the Australian character.

Above:
Exmouth, Devon, 1828.
Reproduced by kind permission of The Dixson Library, Sydney.

In the English watercolour of 1828 the forms of the trees and bushes have been generalised so that it would be hazardous to 'read' *them* as denoting any particular species, and this is in keeping with the 'picturesque' mode of landscape painting in which Martens was initially trained. According to this mode the artist should avoid too great a particularisation of forms, lest the very copiousness of nature's variety disrupt the harmonious arrangement of mass and tone which it was the artist's concern to establish within his painting. Thus 'nature' had to be submitted to the dictates of 'art'.

The English Martens took his artistic obligation seriously and an extract which he noted down in one of his 1827 sketchbooks illustrates this, as do also his English watercolours and sketches.

> **'Let your whole picture be made up of one or two or three masses of colour. They may be of opposite qualities, and in any proportion, but harmonised by a wash over the whole so as to appear as if viewed through a tinted glass. Variety is the next consideration, which nature shows upon a careful examination, but, though so great, must be absorbed by the aforesaid grand mass of colour. The harmonising tone, whether cool or warm, should be dictated by some principal mass of colour, which will give an appearance of truth to the whole effect.'**

However, the Australian Martens had an additional obligation to his local patrons beyond that of making landscape views which were harmonious in colour and composition. He was required to introduce specific details which would inform the interested viewer concerning the distinctive characteristics of the Australian scene – its vegetation and climate, its rock and mountain forms, and overall grandeur of scale. Much of the charm of Martens' Australian landscapes derives from his ability to respect the traditional requirement of overall pictorial harmony, while admitting into his landscape views just enough topographical, geological, botanical and meteorological information to locate the view without overburdening it with scientific information.

Martens' experience during 1834 as official draughtsman to the British Admiralty's South American scientific survey expedition obliged the artist to record with a scientist's precision the wide range of natural phenomena encountered on the year-long voyage. A South American sketchbook indicates that, even before the survey ship *Beagle* left Montevideo, Martens had borrowed Lyell's *Principles of Geology* from his shipmate and subsequent friend, the naturalist Charles Darwin. Martens noted down some of the basic principles relating to climatology and the restlessness of mountains. The coastal profiles and views of mountains and valleys which Martens made on board *Beagle* and on inland excursions from the ship show the sharpness of observation necessary for an artist attached to a scientific journey. Martens' interest in geology continued in Australia. The rocky foregrounds of his many harbour views, and the cliffs, caverns and valleys of his splendid mountain scenes have been derived from the artist's careful pencil studies which show confidence and precision in his reading of geological phenomena. See *The Zig Zag Railway* pencil sketch touched with white (Cat. No 129).

The *Bushland Scene, Possibly Illawarra District* (Cat. No 55) illustrates another aspect of Martens, the trained observer of nature. Botanical studies of this kind date also from his South American journey, and are to be found in his paintings of Tahiti and throughout his Australian sketchbooks, often accompanied by the correct botanical names.

Another area of Martens' scientific interest was that of meteorology. From Robert Fitzroy, captain of the *Beagle*, and an expert meteorologist, Martens learned the rudiments of science. Notes in his sketchbook kept after the *Beagle* journey read somewhat like a weatherman's log, with jotted observations of wind direction, cloud forms, and variations in sea and sky coloration. His superb *View from Neutral Bay, The Breaking of the Storm, 1850* (Cat. No 56. Illustrated page 2), is not only the work of a great artist, but a man with a keen knowledge of science.

Martens learned the art of watercolour from the landscape painter A. V. Copley Fielding, who was adept at representing wide, luminous, vaporous skies. John Ruskin, another of Fielding's pupils, commented, however, that Fielding's skies, though always beautiful, were always the same sky – a cliché effect, affectingly employed. Martens was an apt pupil. The sky in *Exmouth, Devon 1828* is delicately luminous in the Fielding manner. Martens' skies after 1834 are a different proposition altogether. No two are the same, and each delicately painted effect of weather has its origin in a specifically observed effect of atmosphere. Note the difference in the dark, dramatic *View from Neutral Bay, The Breaking of the Storm, 1850* (Cat. No 56. Illustrated page 2) and the cool sky in *Sydney Harbour From Vaucluse Heights, 1846* (Cat. No 51. Illustrated page 7).

Martens' respect for particular types of colour harmonies, and his capacity to realise in his landscape paintings new subtleties of colour, harmony, lighting and atmosphere, kept his art ever fresh. But it was this life-long respect for particular types of colour harmonies, 'warm toned' or 'cool toned', evolved in the Northern hemisphere, that prevented Martens submitting to the particular bleached brilliance of Australian lighting. Martens similarly employed compositions favouring certain patterns in the disposition of masses, like the vista framed by trees and other vegetation and boulders or mountain shelves, motives which invited the harmonious disposition of light and shade in the 'picturesque' manner. In open

Above:
Elizabeth Martens. 1844.
Catalogue No. 49

plainland country he was disadvantaged by the lack of motifs that suggested patterns of light and shade, and which therefore did not lend themselves to his particular method of picture making.

Martens' capacity for 'scientific' observation was always exercised to serve his art, and his art remained in the British tradition of picturesque landscape painting despite its being realised in Australia. He was as

Above:
Sydney Harbour from Vaucluse Heights. 1846.
Catalogue No. 51

assiduous in noting down over the years in his various commonplace books and sketchbooks, extracts concerning his English precursors and contemporaries in landscape painting, as he was at analysing rock structures and tree forms. When Martens painted the romantic vision of *Sydney From Vaucluse in 1864* (Cat. No 122) with its exquisite gold-dust effect, he was not, as Sir Lionel Lindsay has suggested, "resting upon a far off memory of Turner", but upon at least fifteen years of attentive absorption of Turner's practice, gleaned from Ruskin's observations in *Modern Painters* (from which Martens made frequent extracts), and from Martens' own copies of chromolithographed versions of Turner's work. *Sydney Harbour From Rose Bay 1835* (Cat. No 17) shows Martens' early love for glowing skies, a love developed and supported during his Sydney years by his own observation of nature and his assiduous attention to the authoritative word.

Martens is considered by many to be the first artist of quality in our Colony. His many paintings of Sydney Harbour, country estates in New South Wales and scenes of Brisbane reflect the English 18th Century scene but Martens brought to the European conventional rendering of landscape art a new, personal vision of the young Colony.

Based on the original text used for the introduction to the Queensland Art Gallery Catalogue June 1976. Reproduced by kind permission of the Queensland Art Gallery.

St Leonards
Sydney
January 20th/62

To Charles Darwin Esq
********* (indecipherable)*

Many thanks old shipmate for your kind message which I have just received by the padre. I thought you had quite forgotten that I was in existence and certainly the man who sets himself down in such a place as this has no right to grumble if he finds such to be the case.
As it appears however that you have still two of my sketches hanging up in your room I hope you will not refuse to accept another which I shall have much pleasure in preparing and will send you by the next mail.
Your "book of the season" as the reviewers have it, I must own I have not yet read although Mr Clarke offered to lend it to me. I am afraid of your eloquence and I don't want to think that I have an origin in common with toads and tadpoles for if there is anything in human nature that I hate it is a toady. But of course I know nothing of the subject, and they do make such microscopes nowadays, I suppose yours is one of the best that Ross could make. By the by I got him to make two eyepieces for a reflector telescope just before he died, two metals for which I had succeeded in making of 6 & 7 feet focal length and so now I can shew the good people here the mountains in the moon turned up side down as of course they ought to be when seen from the antipodes. But I must apologize for I suppose you don't laugh at nonsense now as you used to do in the Beagle or rather I suppose nonsense does not come in your way. Well, that was a jolly cruize, and I hope you have been well and happy ever since, and that you may continue to be so for long time to come is the sincere wish of your old shipmate.
I wonder whether the Admiral what is now, I shall like to send my kind regards, if you should see him, but, don't if you don't like, coffee without sugar, you know.

(In the above letter, note that Martens was living at St Leonards, now North Sydney. Mr. Clarke was the geologist, the Reverend W. B. Clarke of Sydney, and a close friend of Martens. The Admiral was Robert FitzRoy, commander of the *Beagle*, who had hired Martens for the *Beagle* expedition and who taught Martens meteorology. FitzRoy's temper used to be known as 'hot coffee'.)

Catalogue

1. **Castle in Devonshire**
   40.6 x 61 cm
   Watercolour
   Mitchell Library, Sydney

2. **Album of English Scenes**
   Dixson Library, Sydney

3. **Album of Views of England, some of Scotland, France, New South Wales and South America**
   1829-1835
   Dixson Library, Sydney

4. **Sketchbook of Studies of Ships and Scenes in Chile and New Zealand**
   1834-1835
   Dixson Library, Sydney

5. **Sketchbook – The Voyage of the "Beagle"**
   Private Collection

6. **Sketchbook – The Voyage of the "Beagle"**
   Private Collection

7. **Orofena, Tahiti**
   19.7 x 30.2 cm
   Oil on teakwood panel
   Art Gallery of New South Wales

8. **Papeete Harbour, Tahiti**
   31.8 x 47 cm
   Watercolour. 1835
   Private Collection

9. **Moorea, Tahiti**
   12 x 15.2 cm
   Watercolour
   Private Collection

10. **Tahiti**
    43.8 x 64.1 cm
    Watercolour. c1836
    Private Collection

11. **Moorea Island, Tahiti**
    30 x 38 cm
    Oil on Board
    Private Collection

12. **The Harbour of Papeete, Island of Tahiti**
    33.3 x 48.3 cm
    Oil on board. c1841
    Dixson Library, Sydney

13. **Woolloomooloo Bay**
    26.7 x 36.8 cm
    Watercolour. 1835
    Private Collection

14. **Barco Creek**
    22.9 x 33.8 cm
    Watercolour. c1835
    Private Collection

15. **"Edinglassie", Seat of Chief Justice Forbes**
    32.4 x 46.9 cm
    Watercolour. 1835
    Dixson Library, Sydney

16. **Regentville near Penrith**
    30.5 x 47.6 cm
    Watercolour. c1835
    Private Collection

17. **Sydney Harbour from Rose Bay**
    46 x 65.2 cm
    Watercolour. 1835
    Dixson Gallery, Sydney

18. **Sydney Harbour from Rushcutters Bay**
    31.8 x 47 cm
    Watercolour. 1836
    Private Collection

19. **Harbour Scene Showing Fort Macquarie**
    31.5 x 46.2 cm
    Watercolour. 1836
    Dixson Galleries, Sydney

20. **Sydney**
    44.3 x 63.7 cm
    Watercolour. 1836
    Dixson Galleries, Sydney

21. **Parramatta River**
    43.2 x 64.8 cm
    Watercolour. c1836
    Private Collection

22. **View from North Shore**
    43.2 x 64.8 cm
    Watercolour. 1837
    Private Collection

23. **Trevallyn – Patersons River**
    45.8 x 66.6 cm
    Watercolour. 1837
    Dixson Library, Sydney

24. **Elizabeth Bay House**
    21 x 34.3 cm
    Pencil sketch
    Private Collection

25. **Elizabeth Bay House**
19 x 27.3 cm
Watercolour. 1838
Private Collection

26. **Entrance to Elizabeth Bay House**
18.5 x 26.7 cm
Watercolour. 1838
Private Collection

27. **Residence of A. B. Sparke, Tempe House, Tempe, N.S.W.**
44.8 x 64.8 cm
Watercolour. 1838
Private Collection

28. **Wisemans Ferry**
46.3 x 64.8 cm
Oil on stretched canvas. 1838
Art Gallery of New South Wales

29. **View of Illawarra from Dapto**
22 x 31.8 cm
Watercolour
Old Government House, Parramatta

30. **Bridge Street, Sydney**
44.8 x 64.8 cm
Watercolour. 1839
Dixson Gallery, Sydney

30a. **Fort Street from Flagstaff Hill**
21 x 31.8
Pencil sketch. c.1840
Mitchell Library, Sydney

31. **Sydney and Botany Bay From North Shore**
45.7 x 64.8 cm
Oil. 1840
Dixson Gallery, Sydney

32. **Military Road, Mosman**
26 x 38.4 cm
Watercolour. c1841
Mitchell Library, Sydney

33. **Rose Bay**
45.7 x 64.8 cm
Oil. 1841
Dixson Gallery, Sydney

34. **Rose Bay**
18.5 x 16.7 cm
Pencil sketch
Private Collection

35. **Aboriginal Camp**
16.5 x 27 cm
Pencil. c1841
Mitchell Library, Sydney

36. **North-West Australian Aborigine**
23.8 x 15.7 cm
Watercolour. 1844
National Gallery of Victoria

37. **Government House**
47 x 64.8 cm
Oil. 1841
Dixson Gallery, Sydney

38. **View of Government House**
19 x 29.8 cm
Pencil sketch
Private Collection

39. **Government House Stables**
47 x 64.8 cm
Oil. 1842
Dixson Gallery, Sydney

40. **Governor Bourke's Statue Overlooking the Harbour, Sydney**
43.4 x 61.3 cm
Oil. 1842
Mitchell Library, Sydney

41. **Double Bay**
44.5 x 67.3 cm
Watercolour. c1840
Private Collection

42. **Sydney Cove**
30.5 x 79.4 cm
Oil. 1842
Dixson Gallery, Sydney

43. **Storm Over Sydney Heads**
27 x 41.6 cm
Watercolour
Sir John Ferguson Estate

44. **Sydney Harbour**
43.2 x 64.2 cm
Watercolour
Mitchell Library, Sydney

45. **View of Sydney From St. Leonards**
27.7 x 50.2 cm
Hand coloured lithograph. 1842
Mitchell Library, Sydney

46. **Sydney From North Shore**
44.5 x 64.8 cm
Watercolour
Private Collection

46a. Sydney From North Shore
16.7 x 48.2 cm
Hand coloured lithograph. 1842
Private Collection

47. Mount Tomah. Blue Mountains
44.5 x 63.5 cm
Oil. c1843
Private Collection

48. Portrait of Conrad Martens, Possibly by Martens or Maurice Felton
29.4 x 22.8 cm
Oil. c1840
Mitchell Library, Sydney

49. Portrait of Elizabeth Martens
53 x 65 cm
Oil. 1844
Private Collection

50. Portrait of Rebecca Martens
46 x 56 cm
Oil. 1845
Private Collection

51. Sydney Harbour From Vaucluse Heights
29.7 x 44.6 cm
Watercolour. 1846
Private Collection

52. Hyde Park, Sydney
28.5 x 47 cm
Pencil and wash. 1846
Dixson Galleries, Sydney

53. From St. Leonards
17.7 x 25.2 cm
Watercolour. 1847
Dixson Galleries, Sydney

54. Illawarra
73.7 x 62.2 cm
Oil. 1848
Dixson Gallery, Sydney

54a. Lake Landscape, Illawarra
45.1 x 64.8
Oil on canvas. 1848
Provenance Joseph Brown Gallery

55. Bushland Scene, Possibly in the Illawarra District
20.3 x 30.5 cm
Pencil and wash. touched with white
Mitchell Library, Sydney

56. View From Neutral Bay – Breaking of the Storm
45.1 x 65.4 cm
Watercolour. 1850
Private Collection

Above:
Crows Nest House
Catalogue No. 71

57. Sydney Harbour From North Shore
17.8 x 30.5 cm
Watercolour. 1851
Private Collection

58. Brisbane (View From Bowen Terrace, New Farm, Looking Across Kangaroo Point into the Windmill on the Right
16.8 x 23.5 cm
Watercolour
Queensland Art Gallery

59. View of Brisbane, 1862 (Gift from Martens to Charles Darwin)
29.8 x 49.8 cm
Watercolour
Queensland Art Gallery

60. Mount Brisbane. F. Bigge Esq.
16.5 x 28 cm
Pencil sketch. 1852
Private Collection

61. Clifton, Darling Downs
17.8 x 30.2 cm
Pencil. 1852
Mitchell Library, Sydney

62. The Heifer – Station, Canning Downs
17.8 x 30.5 cm
Pencil sketch. 1852
Mitchell Library, Sydney

63. Sedgenhoe, Scone District
16.7 x 41.9 cm
Watercolour. 1852
Private Collection

64. **Sydney From North Shore**
28 x 47 cm
Pencil and wash
Dixson Galleries, Sydney

65. **View From Mr. Carr's April 27th 1852, Waverton**
28 x 47 cm
Pencil, wash and watercolour heightened with white
Dixson Galleries, Sydney

66. **Dawes Point, Sydney**
28 x 43.5 cm
Watercolour. 1852
Mitchell Library, Sydney

67. **Dawes Point**
18.5 x 26.7 cm
Watercolour
Private Collection

68. **Darling Harbour From Berry's Bay**
44.5 x 64.8 cm
Watercolour
Private Collection

69. **From Near Milsons Point Looking South**
41.4 x 53.8 cm
Watercolour. c1852
Dixson Galleries, Sydney

70. **Ravenscott on the Brisbane**
45.8 x 66 cm
Watercolour. 1853
Mitchell Library, Sydney

71. **Crows Nest House**
31.8 x 51.4 cm
Watercolour
Private Collection

72. **St. John's Parramatta**
33 x 50.2 cm
Watercolour. 1853
Private Collection

73. **Camden Church From Camden Park**
19 x 28 cm
Watercolour
Private Collection

74. **Camden Park**
44.5 x 64.8 cm
Watercolour
Private Collection

75. **Spectacle Lagoon, Camden Park**
25 x 30 cm
Pencil sketch
Private Collection

76. **Spectacle Lagoon, Camden Park**
25 x 30 cm
Watercolour
Private Collection

77. **Tomb of John Macarthur**
25 x 34 cm
Pencil sketch
Private Collection

78. **Tomb of John Macarthur**
40 x 60 cm
Watercolour
Private Collection

79. **Elizabeth Farm**
65 x 80 cm
Watercolour
Private Collection

80. **Garden of Elizabeth Farm**
43 x 61 cm
Watercolour
Private Collection

81. **Middle Harbour**
30 x 40 cm
Watercolour. 1859
Private Collection

82. **Outside Manly**
13.7 x 22.2 cm
Pencil. 1858
Mitchell Library, Sydney

83. **View From Mosman of North Head and Manly**
43.2 x 64.1 cm
Watercolour. c1858
Private Collection

84. **Sydney Harbour From Kirribilli**
29.2 x 40.7 cm
Watercolour. 1857
Private Collection

85. **Wivenhoe**
14.3 x 19.4 cm
Pencil. 1858
Mitchell Library, Sydney

86. Ghost Horse
44.5 x 64.8 cm
Watercolour
Private Collection

87. Valley of the Grose
62.2 x 89 cm
Oil
Private Collection

88. Blue Mountains
75 x 96 cm
Watercolour. 1860
Private Collection

89. Coolangatta
25.4 x 43.2 cm
Pencil sketch. 1860
Private Collection

90. View of Coolangatta, Shoalhaven River
27.3 x 45.1 cm
Pencil sketch. 1860
Private Collection

91. Coolangatta Mountain
59.7 x 88.3 cm
Oil. 1860
Private Collection

92. Tower Near Coolangatta
26.7 x 36.2 cm
Watercolour
Private Collection

93. Nobby's Newcastle
15.5 x 20.7 cm
Grey and Sepia wash
Dixson Galleries, Sydney

94. View of Invermien
44.5 x 66 cm
Watercolour. 1860
Private Collection

95. Invermien
22.2 x 35 cm
Watercolour
Private Collection

96. The Lodge. A. Jeffries Esq.
19 x 28 cm
Watercolour. c1860
Private Collection

97. Canterbury House, The Seat of Mr. Arthur Jeffries
20.3 x 29.2 cm
Watercolour. c1860
Private Collection

98. Canterbury House
21.6 x 29.2 cm
Watercolour
Private Collection

99. Cliffdale Station, Scone
32.5 x 47.5 cm
Watercolour. c1862
Dixson Library, Sydney

100. Cressfield
16 x 38.8 cm
Pencil. 1862
Mitchell Library, Sydney

101. Entrance to Scone from the South
27.3 x 45.8 cm
Pencil sketch. c1862
Mitchell Library, Sydney

102. Cox's River
31.1 x 47 cm
Watercolour
Private Collection

103. Near Cox's Farm, Mudgee
39.7 x 56.2 cm
Oil
Dixson Gallery, Sydney

104. Thornwaite, Seat of J. Docker Esq.
27.3 x 45.4 cm
Pencil
Mitchell Library, Sydney

105. Muswellbrook
29.2 x 45.1 cm
Watercolour
Private Collection

106. Mount Wingen
27.8 x 45.5 cm
Pencil
Mitchell Library, Sydney

107. Ben's Basin, Nepean River
15.2 x 21.6 cm
Watercolour
Private Collection

108. **Throsby Park, Mittagong**
44.5 x 66 cm
Watercolour
Private Collection

109. **The Liverpool Range From The Outbrook Range Above Sam Owen Track**
27.8 x 45.5 cm
Pencil
Mitchell Library Sydney

110. **View From The Rangers. S. H. Russell Esq.**
29.2 x 47 cm
Pencil
Dixson Galleries, Sydney

111. **Landscape Showing a Lake and Mountains**
19 x 19.6 cm
Pencil and wash
Mitchell Library, Sydney

112. **The Goldo Lake Zug Swiss After Turner**
18.3 x 28.4 cm
Sepia
Dixson Galleries, Sydney

113. **Landscape**
13.6 x 20.8 cm
Watercolour
Dixson Galleries, Sydney

114. **Landscape**
12.3 x 17 cm
Watercolour
Dixson Galleries, Sydney

115. **(Scene After) Girton**
16.1 x 26.2 cm
Watercolour
Dixson Galleries, Sydney

116. **Landscape**
13.7 x 19.5 cm
Watercolour
Dixson Galleries, Sydney

117. **Mount Carmel Church, Surry Hills**
17.6 x 28.4 cm
Pencil and watercolour
Dixson Galleries, Sydney

118. **St. Paul's Canterbury**
18.5 x 28 cm
Watercolour. c1865
Private Collection

119. **Woollahra House From Tivoli**
19 x 29.2 cm
Watercolour
Private Collection

120. **View From Above Tivoli – Port Jackson**
19 x 29.8 cm
Pencil sketch
Private Collection

121. **Point Piper**
21.6 x 31.8 cm
Watercolour
Private Collection

122. **Sydney From Vaucluse 1864**
45.7 x 66.8 cm
Watercolour
Dixson Library, Sydney.

123. **(The Gap) Painted for Rob Campbell**
29.9 x 43.2 cm
Watercolour
Dixson Galleries, Sydney

124. **Middle Harbour**
30.2 x 45.1 cm
Pencil and white. 1866
Dixson Galleries, Sydney

125. **The Spit, Middle Harbour**
15.2 x 25.3 cm
Watercolour
Dixson Galleries, Sydney

126. **View of Balmoral and Clontarf, Middle Harbour**
15.2 x 44.8 cm
Pencil sketch heightened with white. 1868
Dixson Galleries, Sydney

127. **Lithgow Valley**
28.6 x 46.3 cm
Pencil. 1872
Mitchell Library, Sydney

128. **Wombeyan Caves**
45 x 64.5 cm
Watercolour. 1872
Dixson Gallery, Sydney

129. **The Zig-Zag Railway**
44 x 63.5 cm
Watercolour. 1873
Dixson Gallery, Sydney

130. The Zig-Zag Railway
29.8 x 47.3 cm
Pencil sketch. 1873
Mitchell Library, Sydney

131. Crown Ridge Inn
28.6 x 45.8 cm
Pencil sketch. 1874
Mitchell Library, Sydney

132. The Falls Quarrooilli
44.5 x 65.4 cm
Watercolour
Private Collection

133. Summit of Old Road, Cunningham's Gap
27.3 x 45.1 cm
Pencil sketch. 1874
Private Collection

134. North Head From Balmoral
43.5 x 64.8 cm
Watercolour. 1874
Dixson Gallery, Sydney

135. Harbour Scene 1877
24 x 33.4 cm
Wash drawing
Old Government House, Parramatta

136. Jamieson Valley, N.S.W. Looking Towards King's Tablelands
45.5 x 66 cm
Watercolour
Lloyd-Jones Collection

137. Henry Martens: Military Scene
30.5 x 47.6 cm
Watercolour
Private Collection

138. Henry Martens: Military Scene
47 x 63.5 cm
Oil
Private Collection

MEMORABILIA AND PHOTOGRAPHS

A. Flute
Belonging to Conrad Martens
Dixson Library, Sydney

B. Silver Spoons
Belonging to Conrad Martens
Dixson Library, Sydney

C. Copy of Lecture Upon Landscape Painting
Conrad Martens delivered this lecture to the Sydney Sketching Club at the Australian Library on 21st July, 1856.
Mitchell Library, Sydney

D. Conrad Martens
10.2 x 12.7 cm
Collodiotype photograph. 1856
Private Collection

E. Silver Patern and Silver Chalice
Presented by Conrad Martens on 4th August, 1846 to St. Thomas's Church, North Sydney, and used for the first time on the occasion of its Consecration. Kindly lent by St. Thomas's Church.

F. The Font at St. Thomas's
Tradition has it that Conrad Martens designed this small church and carved the font himself during the 1840s.

G. Conrad Martens' Burial Notice
Conrad Martens is buried in St. Thomas's Cemetery

H. Telescope
Made by Francis West of 92-93 Fleet Street, London between 1849 and 1859. Owned by the Macarthur family and used by Conrad Martens when he visited Camden Park in the 1860s. Presented by Major General Denzil Macarthur Onslow to the Macleay Museum, University of Sydney, and kindly lent by the Macleay Museum.

S. H. ERVIN

THE S. H. ERVIN MUSEUM AND ART GALLERY proudly bears the name of one of the greatest benefactors of the National Trust of Australia (N.S.W.).

Mr. Harry Ervin, who died at the age of 96 in October last year, was a great supporter of Australian art. This interest and passion developed during his schooldays when he mingled with the young artists Arthur Streeton and Tom Roberts at their Sirius Cove Camp.

When he left school he began to buy their work. His collection and interest grew while he himself worked most of his life as a woolbuyer for an overseas mill. During the 1950s his substantial collection of pictures was exhibited at the Art Gallery of New South Wales, and, shortly afterwards, he allowed all State Galleries to acquire valuable works at very modest prices.

Mr. Ervin's concern that Australian art and heritage should be protected was both practical and realistic. Examples of his wonderful generosity are his gifts of pictures to public galleries, such as the Australian National Gallery, Canberra. Mr. Ervin's donations to the National Trust made it possible to establish the Norman Lindsay Gallery and Museum at Springwood.

It was his magnificent offer to underwrite the cost of a museum and gallery on Observatory Hill which was an important factor in influencing the State Government to agree to make available the historic Fort Street School buildings for use as a focal point for National Trust activity and a cultural centre for the community. The Trust Centre and the S. H. Ervin Museum and Gallery will stand as his monument.

ACKNOWLEDGEMENTS

THIS EXHIBITION HAS BEEN MADE POSSIBLE BY THE GENEROUS CO-OPERATION OF ALL THOSE PEOPLE AND INSTITUTIONS WHO HAVE SO KINDLY LENT PICTURES FROM THEIR COLLECTIONS. THE DIRECTOR OF THE S. H. ERVIN MUSEUM AND ART GALLERY WISHES TO THANK THOSE INDIVIDUALS, AND THE TRUSTEES, DIRECTORS AND STAFF OF ALL INSTITUTIONS WHO HAVE SO WILLINGLY ASSISTED IN MAKING AVAILABLE PICTURES WHICH IN MANY INSTANCES HAVE NEVER BEFORE BEEN SEEN BY THE PUBLIC.

Clytie Jessop.

CLYTIE JESSOP
Director S. H. Ervin Museum and Art Gallery

Above:
Falls of Quarrooilli, near Throsby Park, N.S.W. 1836.
Catalogue No. 132